THEATRICAL PERFORMANCES.

HOW THE ACTORS WILL TRY TO PLEASE US THIS WEEK.

Daly Three New Plays, and They Short Ones, to Be Produced, but the Usual Number of Changes to Be Made by Travelling and Stock Companies

The new theatrical week will be almost levoid of novelty, although the usual Monchanges of travelling companies in plays will be made. Excepting two hour burlesques, Broadway will have nothing new. A brief skit on "Du Barry" will be produced at Weber & Fields's on Thursday. "The Curl and the Judge" will not be taken out of the bill, and only a little of "Hoity-Toity" will be removed. The words are, as usual, by Edgar Smith and the music by John Stromberg. Fay Templeton will mimic Mrs. Leslie Carter, and the other parts will be played by Lew Fields, Sam Bernard, Joseph Weber, Lee Harrison, Fritz Williams and John T. Kelly esaie Clayton will show a new dance. The Academy of Dramatic Arts will resent "Simpson and Company," an old omedy by John Poole, at the Empire next Thursday afternoon; also, new short plays by William C. De Mille, Helen Ripley Waltham and Thomas F. Fallon, Jr.

The New Star will have a week's visit from "Across the Pacific," a well-tried and popular melodrama. Major Mort Epler's Rough Riders Band will figure conspicuously and loudly in the show.

Denman Thompson will come to the Harlem Opera House, acting of course in "The Old Homestead." This excellent old actor and the equally admirable old play are as familiar as Joseph Jefferson and "Rip Van Winkle" and as dear to many people. Mr. Thompson may be trusted to bring an ade-quate company, and his own realistic and lovable performance never varies.

The Greenwall company will dip into violent melodrams. "Reaping the Whirlwind" will be the revival at the American. Jessaline Rogers, James E. Wilson, Georgia Welles and Julia Blanc will be in it.

E. M. Holland will return to town for an engagement at the Grand Opera House. He will play the title rôle in "Eben Holden. Edward E. Rose's dramatization of Irving Bacheller's novel. The company is the same that was with Mr. Holland at the Savoy earlier this season.

The exciting and lastingly popular melodrama of "The King of the Opium Ring" will be acted at the ThirdAvenue. Vaudeville will be acted at the 'Initial venue, Vaudevine specialties brighten the intense play.

The late David D. Lloyd's farce of "The Woman Hater" will be revived by Corse Payton and his stock company at his Brooklyn theatre. The leading role will suit Mr. Payton excellently, giving him opportunities for the kind of fun that people like him is

portunities for the kind of fun that people like him in.

The late Charles H. Hoyt's farce of "A Milk White Flag" will be the week's play at Brooklyn's other stock company theatre. The very funny satire will employ theatre. The very funny satire will employ the leading actors of the Green wall company

at the Columbia.

The Metropolis will have a vaudeville farce called "Happy Holigan" Ross Snow will play the title rôle.

Among the many plays that hold over, fully half have their successors waiting for them to quit, though not all of the dates for the changes have been set. The long run of "A Message from Mars," which started in October, will end with this week. Charles Hawtrey will return to England, coming back to us in September. His place at the Garrick will be taken this Spring by "Sky Farm," a comedy of New England farm life by Edward E. Kidder, who wrote Peaceful Valley.

Another run that will end with this week is that of "The Way of the World" at the Savoy. To morrow Sarah Cowell Le Moyne. appearing for the first time in New York this season, will take the part that Clara odgood has been acting very cleverly. On Thursday evening souvenirs will be given to mark the 150th performance in New York. Succeeding Elsie de Wolfe, next week Robert Edeson will appear in the leading rôle in Augustus Thomas's drama-tization of Richard Harding Davis's "Soldiers of Fortune."

of Fortune.

Two weeks are left for "Maid Marian" at the Garden, People who admire good singing in light opera should not miss the Bostonians this season. The company has been reenforced by some exceptionally good voices, particularly a soprano and a contralto. Anson Pond's melodrama of "Life" wills be produced at the Garden the last wight of this month.

will be produced at the Garden the last night of this month.

Annie Russell's stay in town will last only a fortnight more. She and Mrs. Gilbert.

Mrs. McKee Rankin and their company will take "The Girl and the Judge" on a tour, the destruction of the Lyceum, which must begin on April 1, making their departure progression. On the same date work will

destruction of the Lyceum, which must begin on April 1, making their departure necessary. On the same date work will begin on the new Lyceum in Forty-fifth street, and it is there that Miss Russell will reappear in New York.

William Collier will add to his present company for the play that is to succeed "On the Quiet." March 20 has been set for the removal of Augustus Thomas's pleasing comedy. Edward S. Abeles, Nanette Comstock and Morgan Coman will join Mr. Collier for "The Diplomat," the next play at the Madison Square.

Henrietta Crosman also will change her company for her next production. Her Roscilind and the performance of her companions in "As You Like It" are so good that it will last some little time at the Republic. When it is removed "A Scrap of Paper" will be revived, with Miss Crosman and Wilton Lackaye in the leading rôles.

Crosman and Wilton Lackaye in the leading rôles.

Amelia Bingham and her stock company continue to act in "The Climbers" at the Bijou while they are rehearsing its successor. When a change is needed, "A Modern Magdalen, by Hadden Chambers will be produced. Annie Irish will not be in that, but will go to the Garden for "Life."

The last play of the stock season at

"Life."
The last play of the stock season at Daly's will be Notre Dame." Just how long Mr. Potter's spectacular melodrama will last has not been settled, but when it goes musical farce will take its place.

San Toy will be revived, and later a new production may be made. Next year Daniel Frohman's stock company will have a new home, the Lyceum, in Forty-fifth expet.

fifth street.

The new play at the Empire, "The Twin Sister," by Ludwig Fulda, has started on an engagement of indefinite length. When a change is required the extravagantly fantastic comedy of "The Importance of fantastic comedy of "The In Being Ernest" will be revived.

Being Ernest" will be revived.

Frank Daniels's successor at the Casino has not been settled upon, nor has the date of his departure. So "Miss Simplicity" will probably be on view several weeks. When it does go its place will be taken by "Miss Bob White," a Philadelphia success, or "The Chaperons." There is also talk of "King Dodo," a very popular Chicago comic opera, coming to the Casino.

Mrs. Leslie Carter continues to act in "Du Barry" at the Criterion. Next season she will play a short engagement in Mr.

"Du Barry" at the Criterion. Next season she will play a short engagement in Mr. Belasco's drama at the Republic, and will visit only three or four American cities. Then she will go to London in this play. having become firmly established there in "Zaza" and "The Heart of Maryland." There is also some talk of her making a professional tour of Australia.

Blanche Bates will remain at the Academy of Music the rest of this season. The popularity of "Under Two Flags" is greater there than it was at the Garden last winter. Nothing will be allowed to interrupt its run as far into the summer as it will last.

Francis Wilson and his associates in "The Toreador" will stay at the Knickerbocker until summer. Their successor has not been chosen. Mr. Wilson has not been co funny in several years as he is in the rôle of the footman who is mistaken for a toreador. Christie MacDonald is a help in the play's success. in the play's success.

The Marray Hill figures for the first

time in many years among the theatres

that have hold-over plays. The rule of a weekly dramatic change by the stock company is being broken just this once to let "The Christian" stay as long as people care to see it. The revival, with its new scenery and William Bramwell and Alice Johnson in the leading roles, is excellent.

Lulu Glaser remains at the Herald Square indefinitely in "Dolly Varden." The proposed successor to this comic opera. "The Chinese Honeymoon," may be placed at the Casino, so as to let Miss Glaser stay in town into the summer. Sewell Collins has done some attractive posters for Miss Glaser in the quaint costumes of this old English comedy set to music.

Glaser in the quaint costumes of this old English comedy set to music.

The run of "The Sleeping Beauty and the Beast" continues prosperously at the Broadway. A new song that Harry Bulger sings, "My Princess Zulu Lului," is likely to be popular. The flying ballet is still regarded with surprise as well as admiration, and nothing in this big show is allowed to grow stale or out of date.

Joseph Hart and Carrie De Mar have settled at the Fourteenth Street for along run in "Foxy Grandpa." It is possible that nothing else will be done there this season.

season.

Marie Dressler and her companions in "The Hall of Fame" continue to make that show lively at the New York.

Effie Shannon and Herbert Kelcey will remain at the Manhattan three weeks longer remain at the Manhattan three weeks longer. Denial is made of the announcement published by Minnie Maddern Fiske's newspaper advocate in the Commercial Advertiser, and reprinted in THE SUN, that she would be the next occupant of this theatre, with a revival of "Becky Sharp." It is now said that she has had no intention of stopping has to be read as that deta will begin an

said that she has had he included it step-ping her tour and on that date will begin an engagement in Boston.

Kyrle Bellew's eleventh week in "A Gentleman of France," at Wallack's, will have an incident. Columbia students will attend the performance in large numbers on Threader evening, as a return courtesy for Mr. Bellew's recent lecture at the School of Mines. The theatre will be decorated. The hundredth time of the play here will have souvenirs on March 24.

The vaudeville theatres do not lack for novelty in their week's bills. Tony Pastor's will have a new one-act play by Ella Wheeler Wilcox. It is called "Her First Divorce Case" and Mattie Keene, who produces it, will act the leading rôle. The rest of the programme will be made up of Thomas Lenard, Albert and Al Nelson in "Frolics at the Zoo," Fiske and McDonough in "Brockey's Temptation," Harris and Walters, Lawrence and Harrington, Julian Rose, the Goolmans, Barrand Evans, Mr. and Mrs. De Forrest, Coogan and Bacon, Courtney and Dunn, Fred Dunmorth, Francis Wood and the American vitagraph.

Eugene Sandow will head the show at Keith's, where the three Dumonds, George Felix and Lydia Barry in "The Vaudeville Craze," and Genaro and Bailey will have important places. The rest of the programme will consist of the De Coursey Brothers, Gardener and Vincent, Burrows and Travis, John Healey, Mason and Francis, Campbell and Fletcher, Fred Rose and John R. Harty. who produces it, will act the leading rôle.

Campbell and Fletcher, Fred Rose and John R. Harty.
Primrose and Dockstader's company remains at the Victoria, giving an excellent show. The first part in essentials is like old-time minstrelsy, while the second is a first-class vaudeville show. The entertainment is given on Sunday evenings.
All the Procter houses have vaudeville on Sunday. For the week the Fifth Avenue will have "The Royal Box," with specialties between its acts; the Twenty-third Street will have the same arrangement, Street will have the same arrangement, with "At the White Horse Tavern" as the play; the Harlem will have "Mistakes Will Happen" with vaudeville. The other Provice house.

with "At the White Horse Tavern as the play; the Harlern will have "Mistakee Will Happen" with vaudeville. The other Proctor houses will not give drama, the Martinetti troupe of acrobats heading the Newark programme and the Lukens brothers and Tom Nawn figuring conspicuously in the Twenty-third Street's show.

At Hyde and Behman's the Kaufmann troupe will head a bill, including the Elinore Sisters and Roma and Ferguson.

The Florenz troupe of acrobats will be the week's headliners at Hurtig and Seamon's. The Colibris, Falke and Semon, Hooker and Davis, Pete Baker, Roberts, Hayes and Roberts and Jones and Walton will also appear there.

The visitors at the Dewey will be Rice and Barton's Big Gayety Extravaganza Company, and they will give vaudeville and burlesque. One of the sketches is called "Raiding the Tenderloin."

The annual entertainment given by stage there of May Weber, Robert E, Stone and

The annual entertainment given by stage friends of Max Weber, Robert E. Stone and Charles Fields is set down for this evening at Terrace Garden. The Weberfields company will appear in vaudeville and a farce.

A matinee at the Victoria to-morrow will benefit Ida Haverly, daughter of the late J. H. Haverly, who died with no estate. She will appear in a programme which will be largely contributed by Primrose & Dock-stader's Minstrels. The Winter Garden will have a vandeville

The Town of Fatrhope Run on Henry George's Plan.

From the New Orleans Picayune. J. Bellanger, one of the members of the Council of Fairhope, Ala., the only single tax community in the land, is in New Orleans on a business trip, and yesterday he talked most interestingly of the settlement to a

representative of the Picayune.

"Fairhope," he said, "is on the eastern shore of Mobile Bay and about fifteen miles from Mobile. It has a population of about two hundred and every soul in the com-munity is contented. The town is run as a joint stock company and is capitalized at \$5,000. The idea which gave birth to it was not to make money, but to test the efficiency of Henry George's single tax plan. The test has been a success in every way. There are no rich men in Fairhope, but there is

"The Fairhope Company owns 1,200 acres. When it was organized and the land bought the joint stock company plan was adopted as the only method to secure the operation of the single tax theory. The company owns these 1,200 acres and leases its land to any applicant of satisfactory personality. The rental charged is based solely on the value of the ground leased, from the stand-point of site and productivity. The leases given are for ninety-nine years, so that the renters have a good hold on the land, and no hesitancy about improving the property.

"The Fairhope Company pays all taxes out of the rents, except the taxes on moneys out of the rents, except the taxes on moneys and credits. This plan makes the land values bear all the burden of taxation, and realizes the ideal of that great thinker, Henry George. No matter how many improvements a renter puts on the land he leases, his rent is not raised. Suppose you buy a sest in the theatre. You pay a stipulated price for it, and the management does not charge you any more whether you wear clothing or jewelry valued at a million dollars or attend in the plainest attire. After you purchase the seat it makes no difference whether you attend at all or not, in fact. Just so with landite land is worth no more with a house on it than before the house was built, unless there are other causes for an advance in its value. "Fairhope owns all its franchises. It owns the town wharf, which is the source of considerable revenue. It built this wharf without a dollar. Instead of paying for the material and labor in money, it issued certificates entithing the holders to the use of the wharf after its completion in proportion to their contributions. Every one of these certificates has been redeemed already, and the company has drilled a public well and bought a steamboat, which piles between Fairhope and Mobile, on the same plan. As soon as the well is paid for, the water will be free.

"There are in Fairhope four stores, a photograph gallery, a bakery, a livery stable a hotel, carpenters and mechanics and truck farmers. Truck farming is the principal vocation of the residents of the community, their produce finding a ready market in Mobile. The company is forbidden, under its articles of incorporation, from contracting interest-bearing debts. Of course, individuals cannot mortgage leased lands, and they are generally free from debts of any they are generally free from debts of the man has no locked t and credits. This plan makes the land values bear all the burden of taxation, and realizes

THE STAGE IN OTHER LANDS, curtain falls on what Paris has accepted as a brilliantly clever satire.

LONDON SEES MR. PHILLIPS'S "PAOLO AND FRANCESCA."

George Alexander Finally Produces His Poetle Tragedy-Albert Chevaller of the Music Halls Writes a Problem Play -Unusual Dramas in Paris and Berlin.

Stephen Phillips's first play has at last been acted. The poet, whom half London now hails as "The English Rostand," wrote Paolo and Francesca" before "Herod" or "Ulysses," although the later dramas reached the footlights first. His dramatization of the old Italian tale was published about four years ago, greatly en-hancing the good reputation that he had already made as a writer of poems. At that time George Alexander agreed to produce it, but it has been put off from time to time, so that Beerbohm Tree had the bonor of introducing Mr. Phillips as a dramatist, and of following the first acquaintance with the more pretentious "Ulysses." Mr. Phillips was formerly an actor, as were many of the best dramatists of England, from Shakespeare to Pinero, and including the authors of "Lord and Lady Algy" and "The Wilderness." This training should have made the new poet a better technical playwright. "Paolo and Francesca" is no better than its successors in construction, but quite as beautiful in verse. It is more romantic and less heroic than "Ulysses" and has little of the grimness of "Herod." It is not so well arranged a drama as George H. Boker's "Francesca de Rimini," on the same subject, but the lines are more imaginative and poetically beautiful. The conciseness of Mr. Boker's tragedy that centres the interest in four characters is lacking in Mr. Phillips's arrangement, which peoples the drama more profusely. The production at the St. James's on Thursday evening was a brilliant success, Mr. Phillips coming before the curtain the honor of introducing Mr. Phillips as a

Thursday evening was a brilliant success, Mr. Phillips coming before the curtain with Mr. Alexander at the end. The rewith Mr. Alexander at the end. The reviews next morning praised it unstintingly. George Alexander was not only commended enthusiastically as a manager, as any man should be who produced such a beautiful play so beautifully as he is said to have, a drama that he can hardly hope will be popular, but the critics set him on high as an actor. That certainly seems strange to Americans who saw him here years ago in Sir Henry Irving's company or in London last year in "The Wilderness." Perhaps Londoners have become used to his noise and don't think any more about it than we do of the elevated trains. Evelyn Millard, a solid English woman, was praised for her Francesca, and Henry Ainley's Paola was said to be excellent. The rôle of Lucrezia was acted by Elizabeth Robins. Mr. Alexander tried to get Ellen Terry or Mrs. Kendal, but both refused, so Miss Robins was engaged and seems to have views next morning praised it unstintingly or Mrs. Kendal, but both refused, so Miss Robins was engaged and seems to have been successful. She was engaged once before by Mr. Alexander. Ten years ago, when he was about to produce "The Second Mrs. Tanqueray," he selected Miss Robins for the title rôle. She had started rehearsing it when Mr. Pinero and John Hare discovered Mrs. Patrick Campbell in cheap melodrama and she got the great part. It was not long after that that Miss Robins came to America to show us what dramatic art really was. She gave one matines of Ibsen's "Hedda Gabler" and returned to London disgusted with us.

Albert Chevalier, the brilliant character singer of the music halls, has just had a London success as part author of a problem play. His partner was Tom Gallon, who wrote the novel of "Tatterley" and dramatized it with the aid of Arthur Shirley The Chevalier-Gallon drama is called "Memory's Garden," and its reception at the Comedy Theatre was varied. More opposed were the reviewers, who went all the way from serious praise to facetious condemnation. The story concerns particularly a country vica, a respected and condemnation. The story concerns par-ticularly a country vicar, a respected and honored man, who is expecting the return of his son from South Africa. An un-married daughter of a poor villager has borne a child and a neighbor has offered to marry her The vicar's son, the father of the baby, proposes marriage to his father's ward on his return to the vicarage, on which night the girl he has ruined comes to say that she will not accept the sacrifice of the man who has offered to marry her the next day. Discovering the true situa-tion, the clergyman, in the drama's best scene, persuades his son to marry the girl. He tells the boy that he is the illegitimate result of a similar escapade of his o youth, that the woman he has grown to believe his mother is not. Thereu the son marries the village girl and his father's ward weds a man put in the play for that purpose. Evidently Mr. Cheva-lier and Mr. Gallon intended to point the moral that a man should marry a woman who has borne him a child, even though she is uneducated and in every way his social inferior. Unconsciously, perhaps, they have forcibly pointed out the peace of the vicar who did otherwise, married a congenial woman of his own class, brought up his con with an honest name and reup his son with an honest name and re-mained an esteemed divine and leading citizen. At the end of the play, on the first night, Chevalier and Gallon were called before the curtain several times and heartily applauded

A play that is counted the most popular in the native drama of Russia was recently produced in Paris with little success. "The Marriage of Kretchinsky" was originally staged in 1855 in Moscow. Its author is Soukhovo-Kobiline and his he now 84 years old and a resident of France. Kretchinsky is a scoundrel of almost every sort who manages to hang onto society somehow. He is about to marry an heiress, but his debts, some for gambling at his club, are too pressing to wait until after the ceremony. So he steals a wonderful diamond from the aunt of his fiancée and has a paste duplicate made. Thereupon he sells the diamond to a man who foolishly turns his back to count out the money. That gives Kretchinsky a chance to substitute the paste jewel. So when a friend of the family accuses him of stealing the diamond and selling it he returns it politely to the aunt, pretending it was all a joke and sending the informer on his way in disgrate.

This Russian comedy was recently produced at the Paris Rénaissance with two other plays, one from Vienna and one homemade, and each in only one act. "Colombine," a Viennese tragedy by Erich Korn, was written to show the art in spoken drama of Charlotte Wiehe, the famous pantomimist. The part seems to have been too great. is a scoundrel of almost every sort who

of Charlotte Wiehe, the famous pantomimist. The part seems to have been too great. Colombine is a Viennese actress who goes to Monte Carlo with her husband, a poorly paid bank clerk. Her money would be enough for them but for his extravagance, and to pay for that she sells herself to a millionaire. No sooner has the bargain been made and he given her a thousand francs than her husband returns. He has struck great luck at roulette and his pockets are stuffed with bank notes. They celebrate with champagne, which makes the woman most affectionate and passionate. They sink on a sofa in a loving embrace and her purse drops to the floor, the millionaire's money falling out. Then follows a scene of mad anger, resulting in the husband's

money falling out. Then follows a scene of mad anger, resulting in the husband's departure to blow out his brains. The shot is heard and the woman sinks on the sofa in awful remorse.

The third play in this international bill was thoroughly Parisian. "Le Portefeulle," by Octave Mirbeau, shows a midnight scene in a police station, the commissaire being a smartly dressed rounder, just departed from a theatrical first night. The first prisoner is a pretty girl, accused of picking pockets. "You're at it again," says the official, and he dismisses every one so as to reprimand her in private. When they are alone the ruse is revealed, the man's plans for an attractive female visitor during official hours being disclosed. The scene that follows is truly French, but it is interrupted by the arrival closed. The scene that follows is truly French, but it is interrupted by the arrival of another prisoner. On investigation it turns out that this man had found a pocketbook and wanted to give it to the law to find its owner. The commissaire compliments him on his honesty and asks for his address to further reward him. The man has none. He is a wandering beggar. Thereupon the official has him locked up for vagrancy, the woman showers awful oaths on the law dispenser and the

Björnstjerne Björnson, the Scandinavian dramatist, is known to American theatre-goers through his morbid and modern tragedies, "Beyond Human Power and "A Failure." One of his earlier plays was recently acted in Berlin for the first time in Germany. Its difference to his late works is as marked as the change in time in Germany. Its difference to his late works is as marked as the change in Echegaray of Spain from the Sardou-like "Mariana" to the Ibenish "El Gran Galeoto," or the advancement of Pinero of England from the pleasant comedy of "Sweet Lavender" and "Lady Bountiful" to the serious problems of "The Second Mrs. Tanqueray" and "Iris." Björnson's early play is a heavily historic dramatic arrangement of incidents in the life of Mary Stuart. "Maria von Schottland" is in two parts, the first concerning her life with Darnley. When the drama starts she has been his wife but a few months, but she has learned to despise him for his weakness, though he worships her. The best act is the second, in the Queen's sleeping apartment at Holyrood. Rizzio and other of Mary's friends are drinking and merrily talking with her, but Darnley's unexpected entrance with a troupe of armed men ends the merriment. Rizzio seeks protection beind the Queen, who shields him for a time, but he is at last dragged from the room and stabbed to death by Darnley's dagger. The breaking out of the revolution and the clanging of bells end this impressive scene. Mary longs for the strong, protecting arm of Lord Bothwell, and she willingly resigns the reins of government to her half-brother, Murray. Then follows Lord Bothwell's arrival and his declaration of passionate love for Mary; Darnley's downfall and his appeal to John Knox for conof passionate love for Mary; Darnley's down-fall and his appeal to John Knox for consolation and advice; the Queen's triumphant entry into Edinburgh accompanied by Bothwell, and Darnley's miserable death. In this scene he is attended by his faithful page, William Taylor, and at the last Mary visits him and speaks a tender farewell.

at the last Mary visits him and speaks a tender farewell.

The Berlin stage is lacking in novelty just now. Paul Heyse's drama of ""Maria von Magdala," which was to have been produced soon at the Lessing, has been prohibited by censorship. Objection is made to the free use of Bible language, to the dramatic application of the sufferings of Christ and to repeated reference to the Cructifixion. Agnes Sorma is acting at the Lessing in a new drama by George Engel. Ludwig Barney, the famous actor, who is now in retirement, recently celebrated his sixtieth birthday, and among his letters of congratulation was one from the Emperor, accompanied by an autographed photocongratulation was one from the Emperor, accompanied by an autographed photograph of himself. Jerome K. Jerome's "Miss Hobbs" is still popular in Berlin with Miss Poppe as a particular favorite in Annie Russell's part. Another English play that received its first performance in New York has found its way to the Continent. Henry V. Esmond's "When We Were Twenty-one," first acted by N. C. Goodwin and his com-pany at the Knickerbocker, has just been produced in Copenhagen in a Danish trans-lation by Dr. Mantzius.

The farce of performing a play in England simultaneously or before its American production in order to conform to the British copywright law is still gone through Bills must be posted and seats sold, but usually the advertisements are obscurely placed, and only a few hours before the performance, and the necessarily paying audience is made up of two or three persons connected with the management. At 10:30 in the morning a week or so ago "Graustark" was acted at the Globe Theatre, London for that purpose. Jenette Gilder made McCutcheon's novel and Mary Mannering may use it in America next season. A copywright performance with comic points was the one that protected Paul M. Potter's version of "Notre Dame" in England. Charles Frohman was at his Duke of York's Charles Frohman was at his Duke of York's Theatre during the evening performance of "The Twin Sister" and remarked to Dion Boucicault, his stage manager and a leading actor in his company, that he was waiting to receive a cablegrain telling of the fate of "Notre Dame" at Daly's in New York. Mr. Boucicaut was to have arranged the copyright performance but had thought that the American production was to occur a week later. A few posters were hastily

that the American production was to occur a week later. A few posters were hastily printed and exhibited and the play was read after the curtain had fallen on "The Twin Sister," Twin Sister."
So, considering the difference in time, the midnight production in London was simultaneous to the first night here. The actors of "The Twin Sister" played, or, rather read, parts. But they made up one-half of the melodrama's long cast, so Mr. "Notre Dame" had a real "ail-star cast," with William Gillette in a small part, Edna May for the first time in serious drama, and Ellaline Terris, H. B. Irving, Seymour Hicks and Dion Boucicault as other important names in the unprinted programme. Charles Froham himself also took a part. It must have been a strange sight, the actors muffled in furs reading Potter's bombastic lines in the midst of a forked inclosure that might be called a scene and with the gray morning light illumining the almost-deserted theatre.

Phil May, the famous artist on London Punch, has changed his profession by going on the stage, having made his début as Pistol in "Henry V." in William Molli-son's company. Edgar Selwyn, who went from us as an actor, has made a London début as a dramatist. He is the man who gave such a brilliant performance of the Mexican in "Arizona," and his playing of the part there has been highly praised. His farce is called "A Friend in Need," and has been put on as a curtain raiser to Augustus Thomas's drama at the Adelphi. It shows a wife burning midnight oil waiting for her intemperate husband. She decides to follow her mother's plan of severity and punishment. Dressing a milliner's dummy in one of her gowns, he writing and leaves it to great her husshe retires and leaves it to greet her hus and retries and leaves it to great his-hand and his drunken companion. They treat it very respectfully before discover-ing their error. Then the wife enters, bent on punishment and severely orders her husband to remove his clothes. But the one man in the room is the friend, so when the lord and master retires he is as when the lord and master retires he is as angry at the wife as she is at him. Of course, it ends agreeably, and it is said to be a very amusing little play.

MUSIC AND MUSICIANS.

Ignace Paderewski enjoyed on Saturday a triumph such as few musicians have ever known. As composer and as virtuoso he found the most complete success possible. At Carnegie Hall, where he played, an immense audience thronged the build-ing. At the Metropolitan Opera House, where his opera was given, only the size of the theatre limited the audience.

of the theatre limited the audience.

Possibly Rubinstein in the days of his greatest popularity in Russia may have had some similar degree of success as composer and pianist. But it is doubtful, in view of the difference in the conditions, if his measure of triumph was so great as that of Paderewski.

The audience at Carnegie Hall represented to a financial way a sum certainly not less.

The audience at Carnegie Hall represented in a financial way a sum certainly not less than \$6,000. It may have been somewhat more. At the Metropolitan the receipts were nearly \$10,000.

Of this the composer receives the customary royalty of 10 per cent. So the day was, in its pecuniary as well as its artistic phase, most gratifying to the distinguished Pole.

"Manru" is to be sung in Warsaw in May for the first time. Already preparations have been begun to make the event notable. Excursions are to come from all parts of Poland, and it is expected that thirty representations of the opera will be given between the beginning of May and the red of live.

in "Paradise and the Peri" at Carnegie Hall when the Oratorio Society gives its It was not easy to obtain permission to last concert there, on March 18. Other singers will be Gertrude Stein, Ellison

present the XX century Cereal

Eaten cold

"FORCE"

a tour through the South.

Mrs. Beecher has been studying in Paris
under Mme. Marchesi and other noted
teachers. Before her retirement she was

give the work in Polish. The authorities knew that the performance would be made the occasion of a great national demonstration on the part of the Poles, who would be delighted to find among their own people a composer whom they might honor. And they have no fondness for allowing operas to be sung in the Polish language.

Some of the older works, like "Halka," are always given in Polish without question. But the authorities put all possible obstacles in the way of the opera administration when it seeks to produce a new work in that tongue, especially if it be by a Polish composer. This question has not often arisen poser. This question has not often arisen in late years, as there are to-day few composers among Polish musicians.

The production of "Manru" is accordingly to be made a great national event, and Ignace Paderewski is to be the hero of it all. He will be there in person. anxious to make a beginning here is found

Paderewski has written interestingly of his opera in the current number of Collier's Weekly. His own views on his own work are interesting. He writes:

Poland at the close of his engagement

give the work in Polish. The authorities

with the Maurice Grau Opera Company.

are interesting. He writes:

I have never said at any time that I wrote "Manru" under the influence of Wagner. It is impossible now for any composer of an operato be free from his style, since Wagner impressed himself for all time on opera. But only to that extent was I affected by that composer when I wrote "Manru".

I have indeed endeavored to follow a middle course between the Wagnerian and the Italian operas. I have tried to retain in the vocal parts the old Italian song form when the lyric scenes permitted of that treatment.

I have given the dramatic music to the orchestra in the style of Wagner. I think that the ideal form of opera is to be found between the school of Wagner and the Italian composers.

orchestra in the style of Wagner. I think that the ideal form of opera is to be found between the school of Wagner and the Italian composers.

Originality in composition to-day does not lie in the themes of a work, but in the way the composer treats them. It would be almost impossible to find a theme that had not been used in the past.

This is especially true of the music of operas. It is easy to select of hand any number of cases in which operatic composers have used themes for their purposes that earlier composers had first utilized.

Thus, Richard Wagner took the love motive of "Die Walkure" from Chopin, who had composed it a quarter of a century before. In "Tannhauser" he has borrowed themes from Mendelssohn and Weber.

Georges Bizet took his themes for "Carmen" from Gounod, and the Spanish airs were played to him on the violin by Pablo Sarasate. The "Habanera" is a Spanish folk song arranged by another composer. It was used by Blact so exactly that there was a laweuit as the result, and the publishers of "Carmen," although the number is included in the score, call attention to the fact that the "Habanera" is not their property.

The question of a composer's originality is decided to-day not by the themes that he uses, but by his treatment of them. That is the standard by which he should be judged. The truth of this principle is to be proved not only by compositions in the operatic form: It will be found as true of some of the symphonics of Beethoven and Schumann—to name two composers, for instance—if applied to them.

In the subordination of the love interest to the interest of the race, I think that "Manru's entirely original, It is not love of the symphonics of Beethoven and Schumann—to name two composers, for instance—if applied to them. It is this gypsy longing that reaches its the first gypsy nusic that he hears when he is with his wife that inflames the desire in him to get back again to his people.

It is this gypsy longing that reaches its height in the third act, when, after Manru has listened to

Jan Kubelik is to bring to an end two weeks from to-night at the Metropolitan Opera House his most successful tour of this country. It comprised in all seventy concerts, and in spite of the unusual terms on which he was engaged he succeeded making money for his manager, Daniel Frohman.

Whether or not he will continue in the business of music, Mr. Frohman has not business of music, Mr. Frohman has not yet announced. His courage and enterprise in bringing to this country such an attraction as Kubelik show that he possesses the qualities that would make him an important factor in the business of music in this country should be decide to remain an impresario. Possibly the difficulty of always finding attractions of sufficient magnitude to be worth his time might lead Mr. Frohman to enter the field only when he discerned another Kubelik or Paderewski.

Mr. Frohman to enter the field only when he discerned another Kubelik or Paderewski on the horizon.

The violinist will play in recital at Carnegie Hall on the afternoon of March 21, and on the following Sunday evening he will be heard at the Metropolitan with an orchestra under Brail Paur.

Van Hoose and Joseph Baernstein.

Rosalba Beecher, who has been studying abroad for several years, is soon to sing in public again, after several years of retirement. She will be heard next week in recital in Philadelphia and will later make a tour through the South

an admired singer in comic opera. Interesting evidence of the difficulty encountered by young musicians who are

in the case of one young man who lately gave a concert and lost \$900. But he is fortunate enough to be able to stand the loss. He is to give another concert and as he is a musician of promise he will doubt-

less find ultimately the encouragement that he is seeking.

Reginald de Koven is said to be interested in founding a permanent orchestra in Washington. In spite of the increase in the number of orchestras in various cities of the country, it is doubtful if they are on a very successful basis.

One in a Western city survives after a struggle of some years only through the personal efforts of some citizens who are attached to its conductor and through the personal efforts of some citizens who

are attached to its conductor and through their feeling for him are led to subscribe large sums for its maintenance or to see that the necessary amounts to meet the deficiencies are contributed by others. In every city it has been the liberallty of private citizens that has made possible

the existence of these organizations. And only the Boston Symphony Orchestra has reached a point where it is independent Mme. Calvé is to have the assistance of MM. Salignae and Gilibert at her con-

cert at the Waldorf-Astoria on March 17. Mme. Calvé will sing chiefly old French folk songs. One of the sudden changes in public taste that are as interesting as they are

taste that are as interesting as they are inexplicable has taken place in regard to the Sunday afternoon concerts which were so popular at the outset at Carnegie Hail. Last season the few concerts given on Sunday afternoons attracted large audiences that seemingly liked the idea of the music at such an unusual time. But the novelty wore off soon and few of the concerts this winter have been heard by large audiences.

concerts this winter have been heard by large audiences.

Florizel von Reuter, the youthful violinist who was compelled to give up his series of concerts at the Waldorf-Astoria on account of illness, is improved in health, although he will not appear again in public until he has recovered his strength.

It is said that he was first a pupil of his father before he went to Max Bendix. He learned as a very little child the rudiments of his art. His father, who is a teacher in the West, is said to have been quite as gifted as the son at his age

The first work to be performed by the opera company in Boston will be "Alda," which is to be followed by "Tosca," "Lohengrin," "Il Fiauto Magico," for which the prices are to be raised, "Le Cid," "Faust" and "Manru." Boston less than any other large cities is anxious to hear the operas of Wagner.

large cities is anxious to hear the operas of Wagner.

There were requests to have "II Trovatore" in place of "Tristan und Isolde," and as there was no particular desire on the part of the citizens to hear "Die Walküre," it was decided to substitute "Tannhauser." But for the necessity of employing the same singers some opera not by Wagner would have been sung. "Manru" and "II Flauto Magico" are to be repeated during the second week.

For the first time since the opera company began to give its seasons in Boston there will be no supernumeraries taken from among the college students who have been in the habit of enlisting in this capacity to enjoy the opera. It will be difficult to decide who will most regret the abandon ment of this time-honored custom, the students or the stage manager who was accustomed to get his supers free of charge. But they usually cost the management the same as the ordinary super of commerce.

In Baltimore the company will introduce an old opera and a new one. "Manru" will be sung and so will 'Tristan und Isolde,' and the horizon.

The violinist will play in recital at Carnegie Hall on the afternoon of March 21, and on he following Sunday evening he will be same day. That programme should test the musicianship of Baitimore audiences. The next day will bring what is familiar in the shape of 'Carmen.'

In Chicago the entire Nibelungen Ring.

Manru, and 'Il Flauto Magico,' will be the new works to be heard by the public. be sung and so will "Tristan und Isolde."

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"Block your hat while you wait," the first of the "while you wait" signs, was for a long time the only one. And in the old days the trimly-lettered little sign bearing that announcement, seen in the hat store window was all you saw. The actual blocking, or ironing of the hat, was done in some convenient little workshop out of sight at the rear of the store.

One of the first and at the same time

one of the most striking of the latter whileyou-waits was the repairing of shoes in this manner. A shoemaker in the Bowery put out a sign: "Your shoes mended while you wait," and he had one of his shoemakers

it in the shop window.

It was a novel as it was an interesting sight, to see men sitting in this shop calmly reading the newspapers while the shoe-maker plugged away at their shoes. But this method of repairing shoes while you wait did not long remain a novelty.

Obviously it filled a long-felt want, and there were soon to be found here and there in the city other places where quick workers

in the city other places where quick workers repaired shoes in this manner, and to-day there are many such, including not a few at which they put up a schedule: shoes soled in so many minutes, heeling done in so many. Other striking modern while-you-waits are found in the work now done in that manner in the renovating of hats other than silk; of derbies and straw hats, the cleaning of straw hats in particular while you wait, affording at times interesting little spectacles in the places where the work is done. This is carried on, it may be, in some ground floor store where the sight of the workers manipulating the hats will attract sightseers and customers. In one of these places one may see a row of patrons sitting

places one may see a row of patrons sitting bare-headed in the shop, waiting while their hats are being done.

All very informal, this, to be sure, this

All very informal, this, to be sure, this sitting around waiting for your hat with the public looking on from the front; very different from the highly dignified manner in which everything pertaining to the old-time ironing of the high bat was done.

But these are only samples of the many things, familiar and unfamiliar, done nowadays while you wait. One may have his coat pressed while he waits, or he can get pictures framed or have his carpets sewed.

You can get violin bows rehaired while you wait and can have diamonds set while you wait. There's scarcely anything, in fact, in these days that you can't get done if you want it done while you wait. The while-you-wait signs that the eye falls upon in these days are as strange as they are numerous. are numerous.



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